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The ART NEWS

VOL. XXXI

NEW YORK, MARCH 11, 1933

NO. 24 WEEKLY



"A YOUNG GIRL"

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By Maurice Fromkes, A.N.A.

ANNOUNCEMENT

The collection of works of art contributed by painter and sculptor members, to be awarded this fall to the lay members of the Galleries, will be placed on exhibition March 13th.

Full information regarding this cooperative plan may be obtained upon request.

These Galleries were founded and are operated on a no-profit basis solely in the interests of American artists.

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MARCH 11, 1933

The Valentine Gallery Shows Seven Picassos

Important Works of Various Periods, Mainly Never Seen Before in America, Form a Small, But Brilliant Show

By RALPH FLINT

As Valentine Dudensing points out in the foreword to his current presentation of works by Picasso at the Valentine Gallery, it is difficult to say anything new about this most controversial leader of the Ecole de Paris in view of all that has been written about him during the last thirty years. But as far as the gallery-going public in New York is concerned, the group of seven canvases that Mr. Dudensing has assembled is sufficiently provocative to cause fresh outbursts of enthusiasm or disdain, as the case may be. To those who as yet have not made any particular progress in following the various deviations from the so-called normal in art that Picasso has made during his meteoric progress, at least five out of the seven canvases will provide fresh fuel for their wrath. They will either dismiss the whole matter as something to be completely ignored, or else they will seek out the nearest brain specialist to reassure them as to their own sanity.

To those others who have come to relish the departures in style and form with which Picasso has occupied himself ever since his work began to assume a pictorial inquisitiveness beyond that of the purely Parisian scene, these various assumptions of a new authority in painting will bring a deep-seated satisfaction over the elasticity of the modern mind that is bold enough to cut loose from the accepted canons of thought and to cut through into new territory. Whatever the immediate reactions may be to such seemingly unwarranted procedure, time alone can render any adequate verdict as to the artist's sanity or his probity. The results of such daring discrepancies in pictorial expression are hardly for us at this time to appraise. But at least, according to our lights, we can enjoy the spectacle of such an one as Picasso, an artist who declares openly, "I do not seek; I find."

The two early canvases, done in 1905, that Mr. Dudensing has chosen to preface the more spectacular part of the exhibition are relatively simple to understand today. "La Famille d'Arlequin," from the Lewisohn Collection, belongs to that chapter of haunting episodes that Picasso wove about Harlequin and his little band in those days when he was still treading the Paris wine-press and studying the troubled face of humanity with a deep and penetrating sympathy. The other early work, also of the so-called "Rose Period," is low in key, a document fraught with melancholy and possessing a certain magisterial simplicity of statement similar to the "Femme à l'Eventail" that Marie Harriman is showing at her gallery a few doors to the west. "La Coiffeuse" was painted when Picasso was but twenty-four years of age, and it is very clear evidence that from the beginning he "knew his way about without a nurse," as they say in France. Both these early can-



"LES DEUX SOEURS"

This important example of the artist's classic period, which is a feature of the notable display now on view at the Valentine Gallery, was included in the great "Thirty Years of Picasso" show held in London in 1931.

PAINTING BY HALE FOR METROPOLITAN

The Metropolitan Museum has announced the purchase of a picture by the late Gardner Hale, selected from the recent memorial exhibition of the artist's work at the Knoedler Galleries. The work, a water color, entitled "End of the Day" is one of the Moosehead Lake series painted by Mr. Hale in Maine in 1931.

Besides the Metropolitan Museum, the Whitney Museum of American Art and the Brooklyn Museum also own examples of the artist's work in water color.

The House of Rudge announce the publication in April of a book on fresco painting by Gardner Hale. Shamus O'Shell completed the final chapters left unfinished by the artist's death and Jose Clemente Orozco has written the preface.

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Toledo Expresses Its Appreciation To The Art News

Mr. Blake-More Godwin, Director of the Toledo Museum of Art, in a letter received recently, writes that at the annual meeting of the Trustees he was asked to express to THE ART NEWS their appreciation of the excellent article devoted to the opening of the new museum. Mr. Godwin adds: "We all feel that in the construction and operation of this institution we are doing an important work for both the artistic and civic interests of our community."

NEW ROOSEVELT ETCHING SHOWN

Gordon Grant, prominent illustrator, painter and etcher, completed his portrait etching of President-elect Roosevelt in time for the inauguration. Mr. Grant, who is best known for his marine paintings, among which was "Old Ironsides," became acquainted with Mr. Roosevelt when he was the Assistant Secretary of the Navy during the War, through their mutual interest in marine painting. Mr. Grant, as a member of the general staff during the War, designed many of the posters used by the Government.

The etching, which is now on exhibition at the Grand Central Art Galleries, portrays President Roosevelt in full face and reveals the artist's special abilities both in character delineation and in skillful use of his medium.

Rare El Grecos For Century of Progress Show

Eleven Notable Works by the Great Spanish Master to Be One of the Great Glories of Chicago Art Display

CHICAGO.—One of the great glories of the Loan Exhibition of the Fine Arts which is being assembled by The Art Institute of Chicago as the official art show of "A Century of Progress" is the group of paintings by El Greco. When the doors open on June 1, 1933, for this exhibition, there will be many visitors who will walk at once up the stairs into the large Gallery 50, where Spanish painting is displayed, and who will at once come into the presence of eleven examples by this master—surely the largest group of important works by him ever shown at one time in America.

In a curious way, El Greco belongs to "A Century of Progress," for more than any other great painter of the early period, he is a product of the enthusiasms and discoveries of our day. As late as 1905, when the Art Institute acquired the wonderful "Assumption," his name was barely known; today, he is rightly ranked with Titian, Rembrandt and Velasquez, as one of the four or five supreme artists in western painting. The first great work painted by El Greco, in Toledo for the church of Santo Domingo Antiguo, was the "Assumption of 1577," the chief masterpiece of the Art Institute, and a picture which has frequently been called "the greatest Spanish painting outside of Spain." This glowing composition will naturally be the center round which the other examples by the artist, borrowed from American public and private collectors, will be assembled.

Chief among these are two magnificent canvases, lent through the generosity of The Metropolitan Museum of New York. These works, famous for years in the private collection of Mrs. H. O. Havemeyer, show El Greco in two utterly striking and varied moods. One of them, the spectral and impressive "View of Toledo," belongs to the landscapes of the world, where the artist has seen, as it were in a trance, the barren hills and skeleton buildings of his adopted city. In some ways, this spectacular canvas might be called "the first modern landscape." Hardly less wonderful, is the full-length portrait of Cardinal D. Fernando Niño de Guevara, Archbishop of Toledo and Chief of the Inquisition in Spain, whom El Greco painted with all the superior magic of brush work and dramatic insight which he possessed. The Cardinal, swathed in wine-colored silks and lace, sits grasping the arms of his chair; his expression (behind dark-rimmed glasses) is tense and inwardly suspicious. One critic has called this masterpiece a picture of the "Devil in Vestments," and indeed there is something satanic in the relentlessness of the sitter. Historically this painting is of great importance, for it undoubtedly inspired the "Portrait of Leo X," which Velasquez painted in Rome.

Two compositions, which were executed somewhere between the early "Assumption" and the late "View of Toledo" are the "Parting of Christ and Mary," (lent from the Charles Deering Collection) and the "St. Martin and the

(Continued on page 4)

The Valentine Gallery Shows Seven Picassos

(Continued from page 3)

vases are shown for the first time in America, as are, as a matter of fact, all the others excepting the "Jeune Fille au Chapeau Jaune" which has appeared before in certain other French groups at this gallery.

"Les Deux Soeurs" belongs to Picasso's "classical" period, when he went in for heroically fashioned figures, rather chalky looking females for the most part, and very different in type from the dispirited folk of his earlier periods. "Deux Nues" is somewhat along the same lines as "Les Deux Soeurs," only here Picasso is departing from the plaster-cast-like regularity of form and indulging in various capricious twists and turnings and emphases, gaining thereby a much greater sense of plastic control and allowing for a far greater freedom of design and accent. Mr. Dudensing has cleverly placed this Picasso pastel of modest dimensions in a most elegant and monumentally designed frame that helps to bring out the remarkable force and scale of the composition.

"Les Deux Nues" and the similarly distorted "Trois Personages sur la Plage" will undoubtedly prove bitter pills to swallow for those with conventional tastes in figure painting, but Mr. Dudensing has softened the blow a bit in the case of the "Trois Personages" by the addition of a foot note in the catalog recounting Picasso's expressions of pleasure on learning that this particular canvas had come into Mr. Dudensing's possession, and his concluding remark, "Pourquoi un artiste ne peut pas s'amuser?" As Mr. Dudensing points out, Picasso most undoubtedly did enjoy himself when working out this strange invention, and it certainly does possess the elements of fine design, composition and color, which help to make it, whatever else it may be, a fine piece of painting. For the seventh and last of the group, we have the large "L'Intérieur," done in 1927-28, a work wherein Picasso has resolved his various modes of abstract patterning into a particularly static composition that abandons completely any attempt to beguile through pleasantries of color and accent. Mr. Dudensing claims for it "the austerity and equilibrium of a mural by Giotto," but I am afraid that such a profound conclusion can only be reached after a long period of intimate communing. "L'Intérieur" may be accepted as a sort of disciplinary measure, both on the part of the artist and on the side of the beholder, and like that uncertain door into Wonderland with which Alice had such difficulties, this canvas may be a bit out of our reach at present, although in time it may prove an introduction into some new precinct of Picasso's genius that remains for most of us as yet unexplored.

Mr. Dudensing is most probably right when he says: "I disagree with those who find fault with Picasso's various changes of method. His changes are definite assets and indications of strength of purpose. I believe he has always insisted upon employing the method he felt was best suited to him, to express what he had to say. He did not think of pleasing or displeasing his critics, but proceeded irrespective of them. He has steadily continued to develop and improve his methods." As "L'Intérieur" is the latest work in this exhibition, we may as well rest the case with Mr. Dudensing's assumptions of Giottesque grandeur for his favorite painter. Which reminds me of the distinction drawn by a certain irrepressible Hollywood beauty at a banquet for Michael Arlen when she leaned across the table and said: "You may be the Green Hat to some folks, but you're only an Old Brown Derby to me."



PABLO SARASATE

By WILLIAM MERRITT CHASE
Included in the exhibition of the artist's work now on view at the Newhouse Galleries.

Rare El Grecos to Be Seen in Century of Progress Exhibit

(Continued from page 3)

Beggar," from the collection of Mr. and Mrs. Chauncey McCormick of Chicago. The latter painting, like many others, was repeated several times by El Greco and by members of his school; the McCormick version is doubtless the best of the five known examples. "The Agony in the Garden," a version of the same design as that of the famous painting in the National Gallery, London, will be seen through the generous cooperation of Mr. Arthur Sachs. It shows El Greco as not only a master of color and space organization, but as a superb organizer of line.

The remaining five canvases, with the exception of the early "Annunciation" lent by Mr. and Mrs. Ralph Coe of Cleveland, all date from El Greco's final period, and show him as perhaps the most original and daring inventor of new art forms who ever lived. In this last stage, the artist refused entirely to compromise with the facts of nature; his creative emotion reaches so high a pitch that he sweeps all aside and creates a new, flaming world, in which forms, hard as stone, seem to melt and fuse in the aspiring fire of mysticism.

In portraiture, El Greco's faculty for transforming what he saw into what he feels may be studied in the beautiful and sensitive "Portrait of a Man," lent by Dr. F. H. Hirschland of New York. "The Feast at the House of Simon," sent by Mr. Joseph Winterbotham of Burlington, Vermont, "The Meeting of Mary and Elizabeth," (a unique compo-

sition, entirely new to El Greco literature, lent by Knoedler and Co., of New York) and the superb "Coronation of the Virgin," which is the property of Mr. Max Epstein of Chicago—these three works show El Greco at his last, and perhaps his greatest development. Historically, we know that these new experiments did not please the Spanish public. El Greco was considered somewhat mad. Sales declined and at the very end of his life he could not market his pictures. In fact, it was not until almost three hundred years later that this inventive side of El Greco was recognized and that he came to be justly admired. Such a group of works as these will give the public attending the "Century of Progress" Exhibition of the Fine Arts, a new and definitive idea of a truly great and recently resurrected master.

WHITNEY SECURES INDIAN PAINTING

The Whitney Museum has recently purchased for the permanent collection "Basket Dance" by Tonita Pena, which was contributed by the Grand Central Art Galleries to the Venice International Exhibition.

Mrs. Juliana Force visited the Biennale in Venice last summer and personally made the selection from the Director of the Exhibition, Mr. Martin Birnbaum.

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Rare Art in Lederlin Auction

PARIS.—The well known collection of Madame Lederlin, comprising mainly XVIIth century objets d'art and furniture, will be dispersed at Paris' new auction rooms in the Galerie Jean Charpentier, 76 Faubourg St. Honoré, on the afternoons of March 22 and 23. This is the first occasion on which this historic house, which has for many years held prominent exhibitions, has sponsored a public sale. The private exhibition will open on March 20, and the collection will go on public view the following day.

In addition to the fine furniture of the Louis XV and XVI periods, which includes an especially good representation of chairs and tables characteristic of the fine craftsmanship of the era, the dispersal offers an important group of sculptures by Houdon. Noteworthy among these is a bust of Napoleon I, which is expected to create great interest, owing to its historical as well as aesthetic importance. Another feature of the collection is a XIIth century marble rooster, displaying the characteristic strength and boldness of the Romanesque style. Paintings by old and modern masters, and a number of antique tapestries, further testify to the discriminating

taste of this collector, and offer a fine opportunity to amateurs in these fields.

The auctioneer on this occasion will be Alphonse Bellier, while the experts are Messrs. Feral, Catroux, Joseph Hessel, Bourdariat and Jean Callac.

The closing of the Galerie Georges Petit, and the limited space offered by the Hotel Drouot, leaves Paris without an adequate auction house for large dispersals. After a full survey of the situation, it has been decided to establish a new center for public sales at the Galerie Jean Charpentier, 76 Faubourg St. Honoré, opposite the Elysée. By covering the courtyard and erecting a suitable facade, a sales room will be made which will be even a little larger than the old one at the Galerie Georges Petit. The plans forecast a very fine Galerie, with beautiful facade, and an interior which will offer every comfort to the patron. The official opening of the remodeled building is set for May, in time for the Paris season.

GALLERY NOTE

Mr. Maurice Harris, of the Spanish Art Gallery of London, recently arrived in New York for a short visit and is stopping at the Lombardy.

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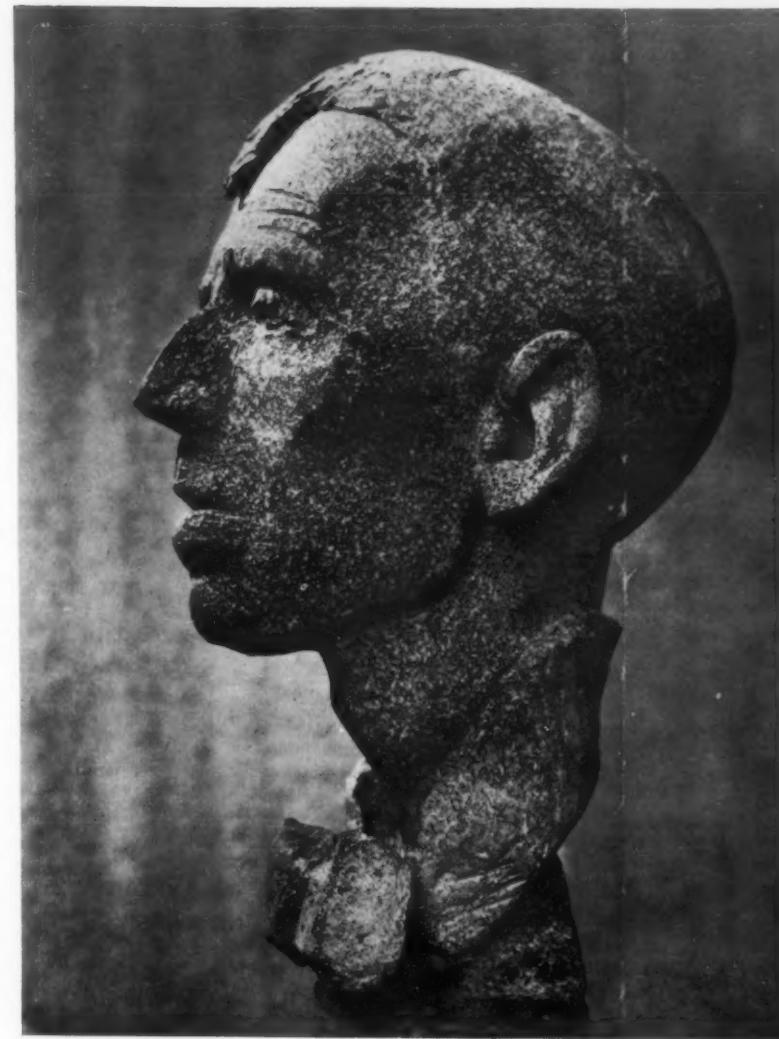
EXHIBITIONS IN NEW YORK
WILLIAM MERRITT CHASE

Newhouse Galleries

A generous selection of canvases by the late William Merritt Chase is being featured at the Newhouse Galleries, ranging from early studies from the old masters done during student days abroad to the full-bodied and accomplished works in figure and still-life painting of his maturity. Much of Chase's reputation in his own time rested on his ability to depict on canvas the glistening forms of fish, and there are two fine examples of his talent in this direction. There is also a full length figure of a woman holding a child, the sort of "fin de siècle" canvas that every painter who was anywhere near worth his salt was expected to do every now and then to bolster up his reputation. Then there are two studies such as students at the academies of that time were supposed to be proficient in, and we see Chase knocking off in rather jaunty fashion a couple of historical scenes dealing with "Columbus before the Spanish Council."

Various portrait heads, some of them of the artist's own family, are rendered with uncommon sympathy and understanding, and others are more in the nature of presentation portraits. The "Sarasate" head is one of his best characterizations; but the "Whistler" is feebly seen and executed. "Picnic Day," with its Corot-esque trees and people playing at tennis, is an early work of charm, although it is the sort of thing that Eilshemius did so much better. The large "Virginia Gerson" and "The Lady in White" are perhaps the most effective of the portraits shown.

Chase, like others of his epoch, has suffered the effects of a changing taste and temper in art. Undoubtedly well equipped to paint what he saw with sufficient distinction to earn a considerable rating in the annals of American art, it is yet doubtful if there are many of his canvases that will stand the acid test of time. They look today rather passe, and there is little that he did that others of his time did not do with greater distinction. An artist who painted landscapes, still-lives, portraits, and interiors with equal ease and facility, it is a rather sad commentary that, of all his many and varied accomplishments, he should be best remembered for his painting of fish.



"POP HART"
Included in the artist's exhibition of sculptured portraits now on view at the Downtown Gallery.

"ENTERING THE TWENTIETH CENTURY"

Howard Young Galleries

A selection of paintings by "now famous artists who were active in the art world at the beginning of the Twentieth Century" is the College Art Association's latest contribution. Just what this exhibition at the Howard Young Galleries is intended to convey is more or less of a mystery to me. It is a grab-bag selection at best, with French, German, and American works jumbled together without rhyme or reason.

A feeble little Derain, a Picasso hardly worth considering, a very inferior Vlaminck and a number of cubistic works by various experimenters in the

early modes of the century are found in the French group, which is mainly enlivened by a handsome Delaunay and a particularly fine Forain from the Howard Young collections. Among the German works one finds an early Max Beckman that has little or nothing to do with the man who is now such an ornament to German art, together with several post-World War I examples by such men as Heckel, Schmidt-Rottluff and Kirchner. The Americans fare rather better, with a fine full length portrait by Henri, a good Hassam of the artist's middle period and a large nude by Friesz giving this section some weight. An early and unimportant landscape by Charles H. Davis, together with canvases by Pach, Luks, Walker, Prendergast and Arthur B. Davies are also on view. Examples by Severini of Italy, Zarraga of Mexico and many others round out the display.

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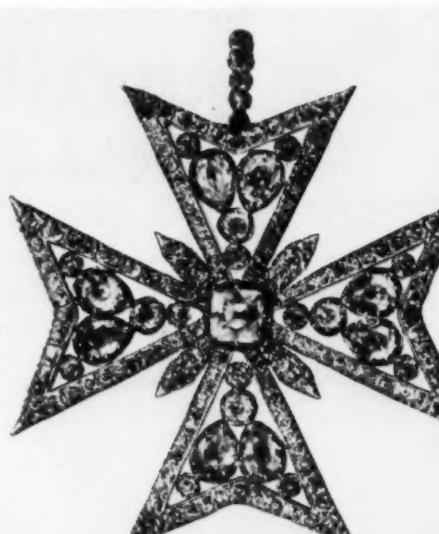
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CATS**Ferargil Galleries**

Fred Price and his staff of eager assistants must possess something of the magnetic powers of a Hamelin Piper to have got together such an overwhelming array of cats as now inhabit the precincts of the Ferargil Galleries. They must have literally combed the town to produce a feline display of such proportions. From out the ateliers far and wide they have coaxed every sort and kind of tabby, from the sleek and silken breed that adorn softly cushioned salons to the rough and ready brand that make midnight revel on the back fences. You will find painted replicas of the cat family by such well known specialists as Foujita, Harold Weston, Agnes Tait, Henry Beekman, Marguerite Zorach, Louis Bouché, John Stewart Curry, and Ben Benn.

And you will also enjoy what the sculptors have produced in their various attempts to apostrophize Our Puss. These works range from early Egyptian figurines to carved images of our own time, and enlist the services of such well-known masters of plastic form as William Zorach, Robert Laurent, Eugénie Shonnard, Hunt Diederich, Duncan Ferguson, Jane Poupelet and J. B. Flanagan. Then, too, there are endless prints and posters, as well as woven patterns for floors and footstools, in continuance of the theme that has tempted the artists of all the ages to eulogistic expression. Steinlein is here, of course, as well as Wanda Gag, who has made the cat, in our time, her own.

It is a lively show, and should attract a host of cat-lovers. Then, too, as

something of a sop to those who do not prefer cats, Mr. Price has arranged a group of Madeline Fabre's clever animal carvings in the sculpture department downstairs. With cats on the main floor, and dogs in the basement, it only needs a flock of pigeons on the roof to make Ferargil's an animal fancier's paradise.

BENEFIT EXHIBITION OF CHILDREN'S PAINTING**Nancy McClelland Gallery**

One may as well count that art season lost which does not contain at least one exhibition of paintings by children. Now that this branch of education is being given such thorough attention by leaders of the educational and art worlds, both here and abroad, painting by children is no longer a matter for the faddist or the haphazard promoter of prodigies. The natural inclination and instinct of the average child for pictorial self-expression is too well understood today to let the issue lapse through uncertainty or indifference.

We are familiar in New York with that the gifted pupils of the King-Coit School exhibit each spring, but the current demonstration of youthful art that is being shown for the benefit of the needy artists of the town at the Nancy McClelland Gallery on East Fifty-seventh Street is something new in this line. The work is by pupils of Ruth Faison Shaw who comes back to this country after many years of successful work with her schools in Rome and Paris. This winter she has been teaching at the Dalton School in this city and the results of her various

classes both here and abroad are something of a revelation as to what can be accomplished when the young artist is set to work in congenial surroundings, under proper supervision, and with a painting medium that is sufficiently elastic to suit the natural impulses of the children.

Miss Shaw has invented a sort of tempera paint that enables the youngsters to work with their fingers instead of brushes, and you will be surprised at the remarkable technical flourishes and subtleties that they achieve with this new-old "finger painting." As a matter of fact, it is very much the same sort of medium that my friend Walter Beck uses with such fine effect, and it enables the artist to keep his painting alive and flowing from start to finish, a most desirable quality and one that only an artist of the technical mastery of a Cezanne can achieve with any regularity.

The work chosen for this exhibition is by children all the way from two and a half up to sixteen years of age, and the range of subject matter and the variety of treatment is something to marvel at. It is one of the really exciting painting shows of the year and is well worth your critical inspection. Study, too, the titles that have been appended by the children to their pictorial efforts. "Five Notes of Music Floating Over the Hills" and "The Homestead Protected With Things Made by the Hands" are two examples of the richness of their imagery.

While certain refinements of form are lacking in work done in this "finger painting"—refinements such as the King-Coit children achieve so startlingly—yet the vigorous and impulsive manner of the Shaw pupils in handling

color and line is something that our mature artists can profitably study. A feature of the exhibition will be daily demonstrations in this new medium by well-known artists at the McClelland Gallery.

OPENING EXHIBITION**Macbeth Galleries Extension**

Just at the time when most of the art dealers are horning in, Robert Macbeth comes forth in a magnificent burst of affluence by opening an extension of his galleries just a few doors to the east of his regular quarters. He has gotten down onto the ground floor, where every enterprising showman longs to be, and we shall doubtless have some adroitly managed exhibitions to catch the crowds. Like Roxy he is apparently going to straddle two enterprises at the same time, for his upstairs rooms are the scene of a newly opened Henri show, while downstairs, for an inaugural display, he has staged a selection of work surprisingly modern for this most conservative of the local showrooms.

Certain of the Macbeth favorites are featured in the group show that occupies the new and attractive center gallery, while in the entrance hall hangs a group of caricatures by Aline Frueauf, depicting various notabilities of the town with considerable gusto and acumen. Much excitement prevailed the opening afternoon, when it was discovered that the caricature of Henry McBride had been stolen from the wall showrooms.

by one of his admirers. But Miss Frueauf, being a resourceful young lady, rushed home only to return within the hour with a fresh version of her original study, so that when Mr. McBride arrived on the scene the omission had been rectified. Julien Levy, Emil Ganso, Jascha Heifetz, Walter Pach and Louis Eilshemius are among Miss Frueauf's willing victims. In the main gallery you will find canvases by such men as Robert Brackman, Richard Lahey, Henri Burckhard, John S. Curry, Jay Connaway, Edmund Archer, Judson Smith and Luigi Lucioni.

HENRI TOULOUSE-LAUTREC**Museum of Modern Art**

A colorful group of lithographs by Henri Toulouse-Lautrec has been hung in three of the upper galleries of the Museum of Modern Art, including certain prints not usually seen in the local galleries. One room has been devoted to examples of the album that was issued in 1896 under the title of "Elles," and a second room is set aside for the "Moulin Rouge" series. Here we see this brilliantly equipped painter in his most mondaine moments, depicting with surprising frankness the various women that figured so conspicuously in the Paris night-life of his time. No matter how sordid his pictorial material proved to be, he remained throughout the artist primarily concerned with the mastery of his medium and with the elegances of a style that has seldom been equalled for virtuosity and originality of attack.

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The English XVIII century period of portraiture is represented by a number of canvases which include the Irish sportswoman, *Viscountess Harberton*, in riding habit, by Harlow, a portrait by Gainsborough, and a romantic conception of a *Lady and Gentleman* in a park landscape by John Theodore Heins. Gilbert Stuart contributes a fine work; by Sir John Watson Gordon there is a portrait of Capt. Watson of Edinburgh.

English country scenes and sporting subjects come from the brushes of Morland, Nasmyth, Cooper, Alken, Watts, and others. John Singer Sargent is represented by *The Backwater, Calcot Mill, near Reading*; among the other landscapes are works by Homer D. Martin, van Boskerck, Tyler, and Horatio Walker.

The range of the collection covers many periods, from which we select for additional mention works by Mignard, Robert, de Bock, Mauve, Creswick, Harpignies, Sir John Lavery, and other artists of the XVIII-XIX century.

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HONORABLE YEARS

The Monet exhibition that Durand-Ruel and Company are planning for the latter part of March is to celebrate the one hundred and thirtieth anniversary of the foundation of this noted Franco-American house, and THE ART NEWS deems it a pleasure and a privilege to extend to them its "most distinguished sentiments" and to wish them many happy anniversary celebrations in the years to come. While Christie's in London is reaching its one hundred and sixty-sixth birthday this year, the record that Durand-Ruel sets for long continued trading in the fine arts is the most hoary as far as we in America are directly concerned. True that Knoedler and Company were established in New York some forty years before the descendants of the original Jean-Louis Durand-Ruel came to this country to open the American branch of their house, so that they have the priority claim as the oldest American art firm. But Durand-Ruel has become so much a part of the American art world and American collecting, that this ancient and honorable record of years is partly ours by adoption.

It is almost incredible to think of all the masterpieces of French painting that have passed through their hands during the hundred and thirty years since the founder, Jean Louis, opened his shop in the rue St. Jacques. Ingres was then a young student of the arts and David was at the height of his powers. Renoir and Monet, who were to become two of the chief luminaries of the Durand-Ruel group of impressionists, first saw the light of day at the time that Jean-Marie-Fortuné, son of the original Durand-Ruel, moved the shop to the rue des Petits-Champs, and Cezanne was still in his teens when the next move was effected to Number 1, rue de la Paix. The fourth generation of the family joined the concern in 1920 and 1927.

The various locations of the Durand-



"LA COIFFEUSE"

Dating from the artist's "rose period" in 1905, this interesting work in the current Picasso show at the Valentine Gallery is being given its first American showing.

Galleries in this city have gone from 297 to 315 Fifth Avenue; later to 389 Fifth Avenue as the up-town movement of business made a more northerly site desirable. From 1904 to 1913, the Durand-Ruel Galleries were located at 5 West 36th Street, at which time the present house on East Fifty-seventh Street was erected. Thus the art activities of two great cities have been identified with the house of Durand-Ruel. In both Paris and New York the name of this house has been ever synonymous with the best in art. French and American productions have been intermingled harmoniously in these galleries, with an understandable preponderance in favor of the French; but the first exhibition of the famous "Ten Americans" was held at their galleries at 389 Fifth Avenue, as well as various other important exhibitions of American painting. George Bellows' last one-man show was an important American feature at the present Fifty-seventh Street quarters.

The thought of such an honorable record as that of the house of Durand-Ruel, particularly at this time, emphasizes a sense of the inherent stability of the fine arts. This is not the first economic upheaval that has been witnessed by this ancient firm, nor will it probably be the last. The important fact to remember is the enduring vivacity and underlying soundness of art from the purely economic angle. However fleeting the issues of this temporal life may appear to be, the course of art is an endless and rewarding one. And so, once again, we wish to extend congratulations to Durand-Ruel on this auspicious and august occasion.

By PICASSO

Painting from the artist's "rose period" in 1905, this interesting work in the current Picasso show at the Valentine Gallery is being given its first American showing.

Obituaries**W. S. JAY**

The death has taken place in his 90th year of Mr. William Samuel Jay, R.B.A., landscape artist, according to the London *Morning Post*. Mr. Jay was formerly an exhibitor at the Royal Academy and the Grosvenor and New Galleries, and paintings by him hang on the walls of public galleries in England and Australia.

FRED J. ALDRIDGE

A marine artist of distinction, whose paintings were known in the Dominions as well as in England, Mr. Fred James Aldridge has died at Worthing, according to the London *Morning Post*. He was a native and resident of the town for eighty-three years, and had been a regular visitor to Cowes for the Yachting Week for the past fifty years.

Mr. Aldridge's "Mid-Channel" was exhibited at the Royal Academy in 1896, his "Sea, ever free" in the succeeding year, and "Fair Wind up Channel" in 1901.

HARRIET HALVED

In Harriet Halved, whose death was recently recorded in the London *Times*, a rare and delicate personality has passed away. A correspondent writes of her:

An artist through and through, whose work has won recognition in the leading exhibitions in this country and in Paris, she would have been more widely known had not a sensitive and somewhat elusive nature led her to shun all that savored of self-asser-

**31,000 Visitors to
Maillo Show at the
Brummer Galleries**

The tremendous enthusiasm of New York art lovers for the work of Maillo has been strikingly revealed by the record of attendance kept by the Brummer Galleries during the course of their beautifully arranged display of this modern French master's work. This exhibition, which was placed on view early in January and closed only last week, continued during its long run to draw tremendous daily crowds. When at the termination of the show, Mr. Brummer compiled the full count of those who had visited his galleries during this period, the total number of visitors reached the amazing number of over 31,000. So great has been the strain on Mr. Brummer's elevator as to possibly necessitate the installation of a new one. At the very least this machine will have to undergo a thorough reconditioning.

tion or advertisement. The daughter of William Duodecimus Halved, H.E.I.C.S., she was born in Australia, but most of her early life was passed at Harbledown, Canterbury, where her training began at the art school founded by Sidney Cooper. From there she passed with a scholarship to South Kensington, and then went to Paris, where she worked for some time in the studio of Louis Deschamps, whose own work and influence remained throughout her life a great inspiration, though she was herself too original an artist to follow slavishly his definitely personal technique, attractive as this always was to her.

Later on she opened a studio at Sevenoaks on similar lines, and here many students received a very inspiring initiation to the artist's life. Here too she painted "Dreamland," splendidly placed in the Paris Salon, also "To My Lady," "Hebe," and "The Boy with the Apple," equally well hung in the R. A., and many other pictures and portraits. After Sevenoaks she lived and worked successively in London, Oxford, Wokingham, Canterbury, and again in London, where she died. Her picture, "The Little Girl at the Door," exhibited and very well noticed in the Paris Salon, was recently purchased for the Beaney Institute at Canterbury.

BERLIN LETTER

By Flora Turkel-Deri

The pictures and sculptures in the National Gallery's modern annex, which was formerly the palace of the Crown Prince, have recently been rearranged. This has been necessitated by the transfer of German and French Impressionist pictures to the main building, the National Gallery. A number of recently acquired works are to be found among the paintings in the new installation. One of the most outstanding features of this group is a series of canvases by contemporary Italian artists, which the gallery received in exchange for Michetti's "Fliglio di Jorio," which is of national importance to Italy, although it was stored away in Berlin. The new pictures are now united in one room, and thus give contemporary Italian painting a representation in Berlin's gallery of modern art which was hitherto lacking.

In this connection, it is interesting to learn of the recent development of a number of Italian artists, who, under the leadership of their literary spokesman, Marinetti, were the hardy exponents of the futurist movement a quarter of a century ago. Now a classical spirit has entered their work and the extravagance of their earlier style has given place to a tranquillity which has its roots in the great Italian tradition. A large composition by Achille Funi, called "Publius Horatius Kills His Sister," is a most characteristic example of the new trend. The concept itself is classical, and only the color harmonies express the modern spirit. Carlo Carrà is represented by a landscape of

great tonal charm, and almost poetic in mood, which has no reminiscences of his former futuristic credo. The metamorphosis of Gino Severini's art is revealed in a still life, which, with its richly blended colors and dignified forms, achieves a mature expression of the artist's developed style. Two pictures by de Chirico date from his romantic beginnings, when he had not as yet developed his more personal manner. The cross-play of light and dark tones cleverly used in two well-balanced compositions by Mario Sironi shows another phase of modern Italian art. There is, furthermore, a work by Modigliani that has the fascinating loveliness and morbid charm so characteristic of his female heads.

The trend toward a classic resurgence can also be studied in a series of Matisse etchings exhibited at the Flechtheim Gallery. These previously designed illustrations to Mallarmé's poems require no further comment since they are already familiar to New York art lovers through the exhibition at the Marie Harriman Galleries.

At the same galleries, Ewald Matare is jointly displaying some of his woodcarvings. He belongs to the modern revivers of the old craft, and the animal sculptures, especially, reveal his distinct talents in this field. Through summarizing natural facts in a masterly manner, he achieves an effect of great sculptural solidity and repose. He utilizes to the utmost the natural beauties of his material, and is especially skillful in making the graining of the wood an integral part of his design. However, an over-life-sized figure fully carved, is lacking in tension and human expressiveness.

Great interest has been aroused by the exhibition of paintings by Hans Feibusch at the Hartberg Gallery, which reveal a strong and impulsive talent. Although the pictures are painted somewhat à la furiose there is nothing chaotic in them, since they are controlled by a well developed sense of composition and form, and by a feeling for the carrying power of color. Indeed, the daring tonal harmonies are happily in consonance with the generous forms and the vigor and intensity of the artist's brushwork.

**NEWHOUSE SELLS
RUBENS PORTRAIT**

The Newhouse Galleries of New York has recently sold to Mr. Charles F. Williams, president of the Western and Southern Life Insurance Company of Cincinnati, a "Portrait of a Young Girl" by Rubens, dated by Dr. Valentiner as between 1610-1612. This half length figure of a young girl wearing a white cape and a gray robe with ruff, comes from the collection of Count Andrassy of Hungary. It has been endorsed by such leading authorities as Dr. William R. Valentiner, Director Max J. Friedlander of the Kaiser Friedrich Museum, Dr. Gustav Gluck, Director of the Vienna Art Historical Museum and by Dr. Robert Eigenberger of the Vienna Fine Arts Academy.

Dr. Valentiner, in his authentication of the work states that it "shows all the qualities of energetic drawing, plastic modelling, clear and transparent coloring, typical of the great master during the epoch when he painted the famous 'Descent from the Cross' in the Antwerp Cathedral. The careful execution and the expression of the face, so full of life and vibration, speak of the interest the artist took in the charming model. The picture is in an excellent state of preservation."

Dr. Gluck further adds his praise and testimony as to the authenticity of this work in the following paragraph: "I consider this work as a very important, very fine, well preserved and characteristic work by Peter Paul Rubens, painted about 1612-15. It is a real masterpiece, deserving a place in a museum. Female portraits from this earlier, though already mature period of the great artist are rather scarce."

Dr. Robert Eigenberger in his certificate, dating the portrait at about 1615, stresses the fact that the canvas was produced in the "especially appreciated master period of Rubens." He further writes: "This picture, presenting a brilliant state of preservation, shows not only in every brush stroke absolutely the hand of Peter Paul Rubens, but also in comparison to the especially excellent works by Rubens in the Vienna museums, is absolutely of equal rank. This wonderful and extraordinary work of grandiose realism and picturesque qualities would be an important acquisition for any museum or collection."

The painting measures 25 1/4 x 19 1/4 inches.

Saturday, March 11, 1933

*The Art News***CHICAGO ART IN WHITNEY EXHIBIT**

By RALPH FLINT

Now that the eyes of the world are turning toward Chicago and its forthcoming "Century of Progress" exposition, it is only natural to expect that the artists of that city should look for a more metropolitan audience. Being ambitious and cognizant of modernism in all its manifold phases, they have probably outgrown somewhat the enthusiasms of their middle-west backers and patrons and now cast eager eyes at the more mettlesome contacts that such a center as New York naturally offers. Juliana Force, who presides over the destinies of the Whitney Museum of American Art and whose sensitive reaction to the aesthetic or social needs of the American artist is surpassed by none, has been assisted in assembling the present exhibition by a number of leading Chicago authorities. These include Robert Harshe and Daniel Caton Rich of the Art Institute who have helped to bring together a representative group of paintings and prints by the leading artists of what is popularly known as the Windy City.

In a foreword to the catalog, Mrs. Force says:

"One of the aims of the Whitney Museum of American Art has been and will continue to be the presentation of a general picture of art in America, in a series of exhibitions, regional and national in scope. In presenting this exhibition of Paintings and Prints by Chicago artists, we have endeavored to make a selection of works by a group of talented individuals who are especially associated with the contemporary art development of Chicago—a selection which would present a concise statement of the various trends of painting produced there. Throughout all the apparent diversity of the work produced in this Mid-western environment we feel that an underlying consistency may be traced in the quite general robustness of approach and the refreshing unconventionality in the choice and treatment of subject material."

This special robustness of pictorial approach in the work of the Chicago moderns I was quite prepared for, especially after a perusal of J. Z. Jacobson's publication on contemporary Chicago painters that only recently reached my desk, but I must confess to being pleasantly disappointed at the lack of imitativeness of the various Ecole de Paris tendencies that Mr. Jacobson's well illustrated volume led me to expect. Instead of following Cezanne and Matisse and Picasso to any great extent, the group of artists that Messrs. Harshe and Rich have rounded up for our edification seems to argue a commendable individuality of procedure. A few of these Chicago painters are known here to some degree.

Louis Ritman is being featured of late at Milch's; Francis Chapin showed some exciting water colors this season at Ferargil's; Ivan Albright had an unforgettable canvas at the recent Whitney Biennial (he also shows regularly at the Pittsburgh Internationals); Boris Anisfeld used to dwell among us in the days when he did his thrilling decors for the Metropolitan Opera; Emil Armin is known for his frequent contributions to the big annual water color shows, and John Storrs has displayed his distinguished sculpture and drawings at Knoedler's from time to time.

Otherwise, the list presents the usual

**"LA FORTUNE AU REPOS"**

Included in the artist's exhibition now on view at the Brummer Galleries.

problems of disentanglement that confronts the critic on first encountering a new group of artists. Grant Wood, whose "American Gothic" is used as a frontispiece to the catalog, appears to be a painter with a special predilection for the American scene more or less in the manner of Glenway Wescott's portraiture. He has represented an American farmer and his wife with a fine sincerity of approach and a clarity of detail that makes this painting quite an imposing document. Mr. Albright's "The Lineman" is one of his typically sturdy studies of American types, well characterized and well defined as to detail, but less macabre in effect than certain of his other canvases. Jean Crawford Adams' "High Bridge, Kentucky" is a lively canvas, decorative and vigorously painted, though slightly suggestive of Allen Tucker's manner of attack.

Flora Schofield and Archibald J. Motley, Jr., follow the popular Derain leading toward registering flesh tones securely among the ochres and browns. Mr. Ritman's "Nude" is perhaps the most expert piece of painting "as painting" in the show, and William

Schwarz's "Polish Church" is noticeable for its tonal massing and solemnity of effect. Among the landscapists, John Stephan and Frank Sohn both have a lively outlook. Mr. Armin's watercolors are always attractive items in any large gathering, his interplay of color areas making for a general liveliness of effect. George Buehr's "Taxco" is imposing tonally, while Mr. Chapin's cleverly sustained improvisation of a skyscraper view of Chicago is outstanding.

Mr. Storrs excels in his silver-point designs, and other interesting contributors to the black-and-white section of the exhibition are Davenport Griffen, William Schwartz and Aaron Bohrod. There is little for the New York artist to learn from his Chicago confreres, judging from the present display, and it only goes to prove that, after all, New York is the beginning and the end of contemporary American art, except for certain isolated out-of-town communities like Woodstock and Taos. New York is the key-note of the American scene, in art as in various other branches of expression and, like Paris, serves as a general clearing house.

TON YING SHOWS RARE CERAMICS

By LAURIE EGLINGTON

The current exhibition of porcelains at Ton-Ying and Company illustrates no less than ten centuries of the ceramic art of China. Tany pottery; Chun Yao, Ying Ching and other Sung wares; Ming soft pastes and Yung Lo; XVIIth and XVIIIth century polychromes, and single color specimens of every variety, reveal the cultivated taste and rare instinct for harmonious presentation for which Mr. Yao is well known.

The collection is especially rich in monochromes, each group being shown by itself—an arrangement which creates the utmost intimacy and brings out the full warmth of the porcelain. I particularly love the cream soft paste pieces of the Ming period, of which there is here a rare selection. Of amazing beauty is a small bottle-neck vase with incised dragon design, the body of which appears to have been moulded by some leavening force working from within, and the glaze to have that moving quality that one associates with the full bloom of a flower. Such pieces as these are like growing things which have been taken and moulded at the moment when they attain the perfection of development. A pair of small bowls with lids bordered with exquisite petal motives; two miniature bowls of delicate fluted form; a tiny, tenderly formed water pot with swirling design and an artist's palette of rare simplicity and rich glaze indicate the quality of the specimens in this category.

The group of clair de lunes has a three-fold appeal, in their small size, beautiful soft color and perfection of form. Two pairs of Kang-Hsi coupes are particularly fine. Like the Young Lo pieces, of which Mr. Yao has a pair of bowls as clear as snowdrops, these sparkling porcelains presage spring woods filled with hyacinths. A Ming Imperial yellow bowl with slight boss ornaments recalls a Han bronze; not alone in its shape, but in the peculiar thinness of the biscuit; the firm simplified modelling and matt texture of the surfaces. Of the same period are a pair of small vases which display an elegant simplicity.

The collector of peach blossoms, apple greens, turquoise, and cobalt blues, sang de boeuf and flambé glazes, will find a rich representation. Of the Chien Lung period a pair of large polychrome vases, decorated with animated scenes of children at play, has strong appeal by reason of the fine color and freedom in the composition, as well as the splendid drawing.

Turning to the earlier phases of the art, the Tang period is represented by a pair of tall jugs, with dragon handles and the typical green and brown glazes. Both the unusually large size of these pieces, and their amazing strength of form, place them in the museum class.

The carefully chosen display of Sung wares makes one realize that the ceramists shared with the painters of the period an ardent desire to express their love for nature. A bottle-neck vase in this group, with very soft Ying Ching glaze, and broad belt of red recalling the beauty of clouds at sunset, is a lovely type of which, I understand, few examples are known. The representation of Chun Yaos is particularly fine, though a lack of personal feeling for these wares prevents me from doing them justice. Two plates having the much-prized red glaze, originally part of an Imperial service, are of the first quality. Another important piece, with similar red glaze, is a numbered flowerpot stand.

BRUMMER SHOWS PIERRE ROY'S ART

By RALPH FLINT

Joseph Brummer has a way of importing sure-fire winners. Everyone remembers the electrifying over-night success of the Despiau show he put on some seasons ago, and his Pierre Roy exhibition of year before last went over with the same instantaneous appeal. It was only natural that this delicately mannered sur-realistic, on receipt of the glad tidings from America, should have girt his loins for a second invasion of Manhattan and now, thanks to Mr. Brummer's initiative in the matter, we have another group of Pierre Roy's fanciful constructions to enliven the current season. No less an authority than Jean Cocteau has prepared an introduction to the catalog, and it is interesting to learn that the artist spent much of his childhood fashioning models of various sorts after listening to stirring tales by his uncle, Jules Verne. Even today he makes miniature studies for many of the mechanistic bits that appear in his compositions.

Mr. Brummer has hung more than two dozen new canvases in his handsome galleries, with plenty of wall space to set them off and with a few of the earlier works interspersed for good measure. Monsieur Roy has produced another group of delightful fantasies, couched for the most part in the same vein as his earlier works yet displaying an even greater clarity of form and delicacy of handling. He is something of a twentieth century marvel when it comes to still-life painting, and he possesses, as well, a freshness of pictorial outlook and a remarkable fertility of imaginative design, a wholly irresistible combination when all is said and done. He continues to group together quaintly assorted oddments and remainders into little bouquet-like arrangements, for the most part set against landscape backgrounds, and he continues to evince a particular fondness for timbered constructions that display finely grained woods.

In his latest and perhaps most spectacular composition, "Le Chou-Fleur," Monsieur Roy has struck a sturdier gait, and the various vegetables have been handled with all the brilliance and feeling of the great Dutch masters. "Le Pot au Feu," depicting the succulent necessities for such a broth, is another fine piece of sustained realism tempered by ingenuous arrangement of parts. "L'Eté de la Saint Michel" is another fine combination of detailed realism in fanciful landscape alignment, and the pair of butterfly studies, framed by the artist to the queen's taste, are perfect examples of his special blending of fact and fancy. In his figure paintings, he is less successful, and it is plain that he should rely as little as possible on the figure as an element of design. But within his particular limits he is, as I have before intimated, irresistible.

SEATTLE ACQUIRES DIEDRICH'S WORKS

SEATTLE.—The new museum has just purchased three works by Hunt-Diedrich, "Greyhounds," "Racehorse" and "The Cocks," from the Grand Central Art Galleries. Another acquisition made by the museum from the same gallery is Allan Clark's wood carving "Marie of Cochita," which is considered one of the finest examples of the artist's work done at Santa Fe among the American Indians.

HOWARD YOUNG GALLERIES

OLD AND MODERN

PAINTINGS

NEW YORK
677 FIFTH AVENUE

LONDON
35 OLD BOND ST.

AROUND THE GALLERIES

Pierre Matisse is showing a group of pastels and drawings by modern masters of the Ecole de Paris at his sky-scraping gallery in the Fuller Building. Dufy, Gromaire, Lurçat, Maillol, Masson, Matisse, Rouault, Picasso, and Severini are the artists in question, although Severini can hardly be classified with the Paris group. Mr. Matisse apparently has any number of first class Dufys on his shelves, for here he produces another of this artist's breezy and expert race-track improvisations that is of superior quality. Gromaire's "Barnmaid" in pen and ink reinforced with color is a striking semi-abstract piece of design, while the three Maillol drawings are familiar items to those who saw Mr. Matisse's previous display of the artist's work this winter. It would be incredible to find any group show at this gallery without one or two examples by Henri Matisse; "Head of a Young Girl" and "Nude Reclining" are typical of this master, the latter work a pastel study of exceptional excellence. Rouault's "Nude" is a magnificent study, rather more explicit as to modelling than most of his boldly conditioned figures.

Jean Hugo is being shown again at the John Becker Gallery, with new works that follow more or less the familiar lines that he has hitherto set himself. He still works in miniature, getting his best effects when relying on briefest notation and invariably displaying a pictorial verve and wit that is all too rare in painting. Several of the works shown are designs for Maurois' "Climats," and in one or two instances he has gone in for more or less realistic landscaping that hardly warrants any special enthusiasm in this direction. His particular charm lies in keeping off the beaten track of straight representation; there he is unique.

Mr. Becker is also showing paintings by Elizabeth Blair, an American pupil of Fernand Léger. This is her first one-man show. Mr. Léger remarks in a foreword to the catalog that Miss



"THE MISÉRABLES"

Included in the artist's one man show now on view at the Midtown Galleries.

Blair's works must be viewed with admiration, but not having had the opportunity of studying the various phases of her career, I find it difficult to follow Mr. Léger's so explicit instructions. Her work is decidedly imitative of the prevailing Paris fashions in abstractions, and her paint is dull and heavy. But Mr. Léger doubtless sees with those

rose-colored glasses of the fond preceptor, and such being the case, any further analysis of Miss Blair's work can safely be left until another time.

A number of painters generally associated with the Kraushaar Galleries have been grouped together at this art depot for early spring festival. Rich-

ard Lahey, H. E. Schnakenberg, A. S. Baylinson, John Sloan, Guy du Bois, George Luks, Gifford Beal, Walter Pach, Everett Shinn, Ernest Lawson, Lucille Blanch, Ann Brackman and Karl Free—all combine to demonstrate the essential sobriety that runs through contemporary American painting. Mr. Schnakenberg's large Vermont landscape is a handsome canvas, and Mr. Beal's circus study is the most ambitious and perhaps the most successful of the series of paintings that he has devoted to this side of the American scene. Karl Free's modern version of the "Epiphany" is bound to cause a lot of comment, and contains some interesting passages, although as a whole it perhaps fails to convey the necessary exaltation of spirit that the great religious painters of the past managed to put into such scenes. Two charming water color studies of flowers by Charles Demuth enliven the outer gallery.

* * *

The Kleemann-Thorman Galleries are presenting a group of contemporary print makers under the general heading of the New York scene. A number of new prints are offered as well as certain sterling numbers that belong to any well ordered pictorial presentation of Manhattan and its mounting masonry. Such plates as Louis Lozowick's "Williamsburg Bridge," Howard Cook's "Harlem Skyline," and Ernest Fiene's "New York Skyline" are splendid examples of the modern, robust style of lithography, and make a startling contrast to the delicate, yet effective treatment of the New York terrain that Joseph Pennell gave in his skyscraper series, one of which is present in this exhibition. Albert Sterner's etching of the demolition of Madison Square Garden is also here, a little known work, and there are other interesting items by Walter Tittle, Luigi Lucioni, Childe Hassam, Reginald Marsh, Martin Lewis (who has practically made the Sidewalks of New York his very own), Victoria Huston (a promising newcomer), A. Kopak and W. C. McNulty.

"Meet the Artists in Caricature" is the theme that has been set the local members of the painting fraternity by the Arden Gallery, and they have responded with good grace. Apparently

Mrs. Rogerson and Mrs. Meigs threw a party one night not long ago for the more elastically minded of our local artists and after plying them with the proper viands set them to do their worst or their best with each others' physiognomies. The results are varied and often amusing, although there is little in the exhibition that can be labelled caricature in the best sense of the word. It must have been a jolly sight to watch the artists taking pot shots at each other. Barnard Lintott has done much better by Guy du Bois than Mr. du Bois has done by him. Reginald Marsh also took a crack at Mr. du Bois, and in turn Mr. Marsh was taken down by Peggy Bacon, one of our most indefatigable satirists. George Biddle was evidently in a most liberal mood that night for he went pretty much the rounds with his ready pad and pencil. Others who figure in this display are Lucille Blanch, Louis Boucic, Yasuo Kuniyoshi, Charles Howard, Jerome Myers, H. Varnum Poor, Raphael Soyer, Jonas Lie, and so on and so on. Each of the painters has also contributed to the exhibition of serious works that fills the main gallery.

RECENT AUCTION PRICES

LEGER, TYLER ET AL PAINTINGS

American-Anderson Galleries—Oil paintings, the property of Harold L. Leger of London and from the estates of the late Charles Hitchcock Tyler, Mary A. Heney and other sources were sold on March 2, bringing a grand total of \$25,337.50. We list below the highest prices obtained in this dispersal, together with the names of purchasers:
52—"Old Westminster Bridge," by Samuel Scott, British: 1703-1772; H. Partridge
71—"Mrs. George Hartwell," by Hartlow; J. E. Treleaven..... 600
74—"Mrs. Benjamin Goldsack and Daughter, Esther," by John Hopper, R.A.; H. Partridge..... 800
76—"The Return to the Fold," by Charles Emile Jacques; F. H. Andre
79—"St. Andrews, H. B." by George Inness, R.A., signed and dated "1893"; J. L. Mendel..... 4100
81—"Lady Caroline Fludwell," by Gainsborough, painted in Bath about 1764; Ehrich Galleries..... 2000
82—"Henry Wilson, Esq.," by Hopper, painted about 1800; H. Partridge
600

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COMING AUCTIONS

**AMERICAN-ANDERSON
GALLERIES**

**SURPRENANT ET AL.
FURNITURE AND
DECORATIONS**

**Now on Exhibition
Sale, March 16, 17 and 18**

Period furniture, featuring signed pieces by famous XVIIth century French cabinetmakers, fine early tapestries, Oriental rugs and carpets, together with period decorations and art objects, coming from A. U. Surprenant of The Mayfair House, New York City, and from the estate of the late Edith Cornell Smith, and other consignors, is now on exhibition at the American-Anderson Galleries, prior to dispersal the afternoons of March 16, 17 and 18. Early American and Georgian silver, Sheffield plate and English porcelains comprise important groups, while the XVIIth century clocks include examples of both English and French workmanship harmonizing with the furniture.

In the Brussels tapestries, a XVIth century example portrays "The Meeting of Alexander and Roxana," while an armorial hanging with rich borders of flowers and foliage in a variety of colors dates from one hundred years later. Two XVIIth century weaves are also found: one representing hawk hunting, and the other bearing the mark "BB" and shield, depicting allegorical scenes. An important Mortlake tapestry, placed at about 1630, is one of a rare series of Mortlake hangings, one of which is in the sanctuary of Westminster Abbey. This specimen has passed through the collections of Lord Lytton and Viscount Leverhulme. Coming from the John Gellatly collection is a Louis XII Gothic tapestry panel, with hunting scenes, remarkable for its brilliant coloring.

The group of XVIth century rugs includes a fine Ispahan of about 1600, two Koubas dating a little later in the century, and an Asia Minor prayer rug of circa 1700. Rare XVIIth cen-

tury Kouba, Oushak, Kabistan and "Rhodian" Kulah examples are also found in fine representation.

Among the many signed pieces of furniture of Louis XV period, one notes especially a pair of serpentine front red lacquer encoignures, mounted in bronze doré, dated circa 1767, formerly in the Leverhulme collection. This pair has delightful chinoiserie decorations in gold on vermillion, and the cupboards are enclosed by elaborate panels of ajouré rococo scrollings in bronze doré, believed to be by Cresnet. Other outstanding items in marquetry include an acajou and kingwood "bombe" commode by Pierre Roussel, richly inlaid with floral motives; a charming small kingwood and tulipwood poudreuse by Joseph Schmitz and a bureau à cylindre by Jean Schlichtig.

Many important pieces are to be found outside of the signed group. Two matching Louis XIV carved walnut state chairs, covered in needlepoint of the period, are especially to be noted, while Louis XV specimens of tulipwood and kingwood, exquisitely inlaid, are found in a varied representation. Of the Louis XVI period one finds several marquetry acajou pieces, including two fine oval tables, a secrétaire à abattant and a writing table inset with Sèvres porcelain plaques. Fine examples of the bonheur du jour are a feature of the collection. A set consisting of a carved walnut canape and three pairs of matching fauteuils, covered in needlepoint of the period, two matching pairs of carved and gilded fauteuils upholstered in contemporary Aubusson and a laqué canape in fine wool and silk needlepoin

taches to the Queen Anne silver mug belonging to Edward Rutledge, signer of the Declaration of Independence, made by Thomas Holland, London, 1711. The mug was obtained by the present owner direct from a member of the Rutledge family and is accompanied by evidence of the authenticity of this provenance. Rare mugs in the early American silver include examples by John Burt (Boston, 1691-1745) and Benjamin Burt (1729-1805) and Jonathan Clarke, who worked in 1734 at Newport, R. I. A mug identical with the present John Burt mug appeared in the Francis P. Garvan collection. A rare early American silver tankard with the Allyn arms, by William Simpkins of Boston (1704-80) and a porringer by Moody Russell, Barnstable, Mass. (1694-1761) are also found.

In the English furniture, one finds the much desired examples of Queen Anne, Chippendale, Hepplewhite and Sheraton craftsmanship. A set of six late Sheraton lyre-back side chairs, placed at about 1810, conform in almost every particular to the Duncan Phyfe chair of that type, while an American Chippendale chest-on-chest is a characteristic piece of the XVIIth century Philadelphia type.

Among the clocks, one notes especially a William and Mary walnut tall-case clock by Daniel Quare, London, about 1700, engraved on the dial

with the name of the maker. Louis XVI timepieces feature examples in bronze doré by various well known makers, including a Sèvres porcelain lyre clock by Kinable; two marble mantel clocks with statuary, by F. L. Godon and Lechopie, respectively; and a desirable small clock of the pendule type by J. B. du Tertre. Interesting Louis XV specimens number a bronze doré mantel clock by Henri Voisin, and a rare red tortoise shell bracket piece by Chas. Baltazar.

XVIIIth Century English silver features a very rare set of twelve George II silver dessert plates by R. Makepeace, R. Carter, D. Smith and R. Sharp (London, 1778), with four distinct hall marks on the reverse, from the collection of the Marquess of Waterford. Another important set of twelve George III dessert plates, of gilded silver, by Thomas Heming and Ben Laver, London, 1763 and 1786, are also of very fine quality.

Great historical importance attaches to the Queen Anne silver mug belonging to Edward Rutledge, signer of the Declaration of Independence, made by Thomas Holland, London, 1711. The mug was obtained by the present owner direct from a member of the Rutledge family and is accompanied by evidence of the authenticity of this provenance. Rare mugs in the early American silver include examples by John Burt (Boston, 1691-1745) and Benjamin Burt (1729-1805) and Jonathan Clarke, who worked in 1734 at Newport, R. I. A mug identical with the present John Burt mug appeared in the Francis P. Garvan collection. A rare early American silver tankard with the Allyn arms, by William Simpkins of Boston (1704-80) and a porringer by Moody Russell, Barnstable, Mass. (1694-1761) are also found.

The group of French period decorations is particularly rich in candelabra. One notable pair of massive gilded silver specimens by G. Boin of the Louis Philippe period come from the collections of Mrs. Ogden Goelet and Robert Goelet, as do also a set of four silver candlesticks of like period. Among the fine objets d'art, one finds Louis XVI statuettes after Falconet, and several charming Sèvres bisque pieces, including a pair of Louis XV groups after Boucher.

NATIONAL ART GALLERIES

NORTON ET AL. PRINTS AND DRAWINGS

**Now on Exhibition
Sale, March 17**

Fine etchings, engravings and drawings from the collection of Charles Eliot Norton, formerly Professor of Fine Arts at Harvard University, will be sold by order of his daughter, with additions from other sources at the National Art Galleries, Rose Room, Hotel Plaza, on Friday, March 17. Exhibition is now open.

Of the examples by old masters, an original pen and ink drawing by Titian bears the collectors' stamp of Sir Thomas Lawrence, W. Esdaile, Charles Eliot Norton and C. J. Bale. A very rare copper-plate engraving of the "Crucifixion" by Tintoretto, Van Leyden's "Rest on the Flight to Egypt" and Durer's "Death and the Knight" and "Melancholia I" are further attractions.

A large selection of English prints and drawings includes work both by contemporary and XIXth century masters. In the former group one finds fine impressions by such acknowledged printmakers as Sir Francis Seymour Haden, James McBey, William Wolcott, Norman McLeod and Hedley Fitton.

In the latter series there are mezzotints by Charles Turner, John Young, Valentine Green, J. R. Smith and William Dickinson, as well as some quaint plates in color by early British lithographers. Among the aquatints a view of the Palais Royal by William Daniel, and a view of Niagara Falls done by Charles Hunt in 1833, are particularly fine. A number of original watercolors and drawings are also of especial importance. Two Constables include an original pencil and wash drawing; while a water color of a French town by Bonington, a river scene by John Varley and a characteristic example by William Payne are also found.

In a smaller French group, collectors will be especially interested in a book of fifty drawings by Forain, Rodin's dry-point etching of Victor Hugo, one of Meryon's famous Paris etchings, several good plates by Felix Buhot, and a fine impression on India paper of a Millet "Mother and Child" subject, executed in 1861. Other artists represented in this selection are Daubigny, Meissonier, Gustave Doré, Gerome, Tissot, Corot, Leopold Flameng, Lepere, Charles-Emile Jacque and Applan.

In addition to some early American lithographs, the sale offers works by such contemporary artists as Louis Rosenberg, Louis Orr, Childe Hassam and Leigh Hunt. Examples by printmakers of other countries include two etchings by Jongkind, a "Swedish Madonna" by Zorn in a signed proof and some interesting Italian specimens of earlier period.

(Coming Auctions Continued
on Page 12)

AUCTION SALE OF THE COLLECTION OF **MADAME LEDERLIN** OBJETS D'ART and FURNITURE MAINLY OF THE XVIII CENTURY

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COMING AUCTIONS

(Continued from page 11)

NATIONAL ART GALLERIES, INC.

LEVY ET AL. FURNITURE AND DECORATIONS

Now on Exhibition Sale, March 17, 18

A collection of fine English and American XVIIIth century furniture, the property of Mrs. M. M. Levy of East Liberty, Pa., with additions from other sources, is now on exhibition at the National Art Galleries, in the Rose Room at the Hotel Plaza, prior to dispersal on March 17 and 18 at 2 P. M. In addition to the pieces representative of fine English and American craftsmanship, there are also examples of French and Italian styles, fine Georgian silver and Sheffield plate, "Stiegel," molded, blown and pressed glass and a wide variety of objets d'art.

A number of early American specimens are an especial feature of the sale, outstanding among them being a chest attributed to Savery and two matched tripod tables, rarely found in pairs. A block-front chest of drawers, made in Rhode Island, circa 1765, was obtained in England, where it was sent with other goods by its Tory owner at the conclusion of our War of Independence. This handsome piece is in exceptional condition and very fine in color.

A set of six mahogany side chairs display the fine workmanship of Philadelphia in the late XVIIIth century. In the large group of Chippendale pieces, one notes such interesting items as a shell-carved low-boy, a rare set of four arm chairs in the Chinese taste and an unusual chest. Of the Sheraton pieces a set of four mahogany chairs with the Wales feather motif are important, while beautifully proportioned Hepplewhite examples are likewise offered. In a variety of earlier furniture, one notes such individual items as a rare XVIIth century arm chair, with antique tapestry panel back; a Jacobean oak library table; a very fine set of six William and Mary walnut chairs; a Queen Anne walnut secretary bookcase in two sections, and a handsome James I oak table.

A large group of old English silver and Sheffield plate, together with a smaller continental selection, are further attractions of the dispersal. Many highly desirable items of Georgian table silver are especially to be noted

In the English group, which features a tea service and a matching coffee set by J. McKay, bearing the Edinburgh date marks, 1818-20. The work of various London silversmiths is well represented in the form of tankards, jugs, baskets, trays and other fine specimens of domestic silver by such craftsmen as Robert Hennell, Samuel Wood, John Budsett, John Moore, William Plummer, William Holmes, J. Bassingwhite, Charles Wright, John Bridge, Thomas Dexter, George Giles, and several others, illustrative of the varieties of style under the Georges.

Among the objects of art, one finds a signed group by Barye, a Cassone panel of the school of Uccello, formerly in the Blair collection, a few carvings of the XVth and XVIth century and some bronzes in the Renaissance style. Further to be noted is a polychromed and gilt wood figure of St. George and the dragon, formerly in the Heilbron collection, and a Flemish Renaissance tapestry panel with Biblical subject. A group of textiles comprises charming French hangings of the Louis XIV, XV and XVI periods, Italian brocades and embroideries of the XVIIIth century, and a few Far Eastern examples. Such items as brass andirons and fenders, French sconces and clocks, decorative objects in glass, lacquer, Limoges ware, majolica, tole ware, etc., round out the collection.

RAINS AUCTION ROOMS

SPICER PAINTINGS
VALIANT TAPESTRIESExhibition, March 12
Sale, March 16

A collection of paintings from the estate of the late E. J. Spicer of London and New York, together with a small group of XVIth and XVIIth century Flemish and Brussels tapestry panels from the collection of the J. G. Valiant Company of Baltimore, will be placed on exhibition on Sunday, March 12, afternoon, at the Rains Auction Rooms, 3 East 53rd Street, prior to dispersal on March 16 at 8.15 P. M.

The Spicer collection of paintings contains important examples of the XVIth century Flemish, French and Italian schools, the most notable of which is a portrait by Van Dyck of Philip Herbert, Fifth Earl of Pembroke.

broke, which was reproduced in last weeks ART NEWS. This important work originally came from Crofton House, Winchester, England, and is accompanied by a certificate of authenticity by Tolley Allender Biays. The portrait was recently examined by Dr. Durham, of the Fogg Museum, who declared it to be a fine example of Van Dyck's work. Of great importance also is a XVIth century portrait reputed to be of Queen Elizabeth of England, painted by Zuccaro. This painting was formerly in the collection of Mr. Corbett of Fair Oak Park, Eastleigh, England, and is also accompanied by Mr. Biays' certification. The Queen, dressed in a yellow bodice, black jacket and wide fluted collar, faces the spectator; her hair being covered with an elaborate open-work head-dress.

The Italian XVIIth century school is represented by a number of works, principally religious in subject; and there is a decorative architectural painting by Pannini of picturesque Roman ruins. Noteworthy among the French masters shown is a portrait of Mlle. Mancini by Pierre Mignard, painted about the middle of the XVIIth century. Mlle. Mancini was a niece of Cardinal Mazarin, Prime Minister to Louis XIV. A fine "Harbor Scene" by Joseph Vernet, painted by him in 1769, makes a colorful painting which has unusually fine perspective.

The most important work among the XVIIth century English school of portraiture is considered to be the depiction of Mrs. Chandler by John James Masquerier. A breezy and attractive portrait of the wife of the Earl of Warwick's son, it is reproduced and described in detail in R. R. Myers' *Masquerier and His Circle*, page 186, plate V. Masquerier presents one of the most interesting problems in the history of late XVIIth century English portrait painting. This artist's mastery of a great variety of styles led to many of his portraits being attributed to Hopper, Raeburn, Beechey, and other of his contemporaries. This portrayal of Mrs. Chandler, however, is typical of his work of about 1802, and is accompanied by a certificate of authenticity by W. Roberts. The portrait of a gentleman by Thomas Hudson, painted in 1734, is a noteworthy example of that artist's work and bears the endorsement of Dr. G. Frank Muller. Dr. Muller also attributes to John Wollaston, the American artist active from 1750 to 1769, a

decorative portrait of an officer in a red coat.

The tapestries from the J. G. Valiant Company collection feature a set of three XVIth century Flemish panels depicting the story of Zenobia, Queen of Palmyra. One portrays Zenobia captured by the Romans and brought to the city of Emesa, which was looted by them; another shows her being taken, a captive, overseas to Rome. The third depicts the Emperor Aurelian beheading Longius, Zenobia's secretary, at her instance. An early XVIth century Brussels weave represents "The Abdication of Charles V in favor of his Son, Philip II," and another "Hercules and the Centaur." Also to be seen are several colorful Flemish verdure tapestries of the XVIIth century. Among the interesting works of art in the

A LECTURE SERIES AT MODERN MUSEUM

The Education Committee of the Museum of Modern Art announces a course of four illustrated lectures on Modern French and German Art by Mrs. Helen Appleton Read and Miss Blanche Stillson on Friday mornings. The series commenced yesterday, and will continue on March 24, 31 and April 7, at 11:00 o'clock. Tickets are now on sale at the Museum, at \$1 a lecture.

Spicer collection are a marble triptych, Flemish XVIIth century, of "The Last Judgment," and a XVIth century German woodcarving entitled "Pilgrim."

A. S. DREY

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Etchings and sporting prints.

American Academy of Arts and Letters, Broadway at 155th St.—Paintings by Gari Melchers.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

An American Place, 509 Madison Ave.—Paintings new and old by Georgia O'Keeffe, to March 15.

American Women's Assn., 353 West 57th St.—Winter exhibition by members.

Arden Gallery, 460 Park Avenue—Artists in caricature and in serious vein, to March 14.

Argent Galleries, 42 West 57th Street—Paintings and sculpture of birds, beasts and flowers by women painters and sculptors, to March 18.

Art Center, 65 East 56th Street—Annual exhibition of contemporary decorative arts by members of the National Alliance of Art and Industry, until April 1; thirty-fifth annual exhibition of the New York Society of Ceramic Arts, to March 18; art work by pupils of the Lenox School, to March 18.

Artists' Gallery, Towers Hotel, Brooklyn—Paintings by Will J. Quintan, to March 21.

Averell House, 142 East 53rd Street—Sculpture by Wheeler Williams and Laurence Kenny Stevens; sporting prints, to March 15.

Barbizon Plaza Hotel—First American Show of George Grosz, water colors of New York City, to April 1.

John Becker, 520 Madison Avenue—First exhibition of oil paintings by Elizabeth Blair; recent paintings by Jean Hugo, to March 25.

Belmont Galleries, 578 Madison Avenue—Primitives, old masters, period portraits.

Bourgeois Galleries, 123 East 57th Street—Exhibition of Oriental Art; paintings by Emile Branchard.

Brooklyn Museum, Eastern Parkway, Brooklyn—Show of Spanish-Mexican textiles, loaned by Mrs. M. C. Wheelwright of Boston and Santa Fe, and "Santos" from the collections of Mr. and Mrs. J. B. Neumann and Dr. H. J. Spinden, to March 19. Special exhibition of the Friedsam bequest. Opening of the new decorative arts wing; special exhibition of Egyptian art.

Brummer Gallery, 55 East 57th Street—Paintings by Pierre Roy.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue—The Ma Chang Kee collection of ancient Chinese bronzes.

Carnegie Hall Art Gallery, 154 West 57th St.—Dutch and American landscapes and marines by Charles P. Gruppe.

Caz. Delbo Galleries, 561 Madison Ave.—Water colors by Andre Barss, to March 24.

Cheshire Gallery, Chrysler Building—Sculpture in wood by Mr. Theo. Mistele, to April 1.

Contemporary Arts, 41 East 54th Street—Paintings by Burgoine Diller, to March 18.

Demotte, Inc., 26 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street—Sculptured portraits of ten artists by Reuben Nakian and watercolors by Stuart Davis, to March 21.

A. S. Drey, 680 Fifth Avenue—Special exhibition of Italian Primitives.

Durand-Ruel Galleries, 12 East 57th St.—Special Monet exhibition in honor of the Galleries' Anniversary celebration.

Ehrich Galleries, 38 East 57th Street—Paintings by Old Masters; Mrs. Ehrich—Dining tables with historical settings.

Eighth Street Gallery, 61 West 8th Street—Sculpture by Saul L. Baizerman, to March 25.

Fearon Galleries, 25 W. 54th St.—Paintings by Roland Strasser, done in Bali.

Ferragil Galleries, 63 East 57th Street—Cats—porcelain and bronze cats—painted, carved and etched cats—drawn and woven cats, until March 15.

Fifteen Gallery, 27 W. 57th St.—Paintings and watercolors by Charles A. Aiken, to March 18.

French & Co., Inc., 210 East 57th St.—Permanent exhibition of antique tapestries, textiles, furniture, works of art, panelled rooms.

Gallery, 144 West 13th Street—Sculpture by Paul Fliege, to March 18.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal Gatterdam Galleries, 145 West 57th Street—Watercolors of New Mexico and New England by Loran F. Wilford.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Etchings by James Allen, Frank W. Benson, Frank Nankivell, John E. Costigan and George E. Burr, to March 15; sculpture by Max Kalish, March 13-25; group show of prints, to March 15.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods.

Grant Studios, 114 Remsen St., Brooklyn—Etchings by American artists.

Harlow, McDonald Co., 667 Fifth Ave.—Early aquatint and lithographic views of American cities, rural etchings by Alexander Walker, and etchings by Rembrandt's contemporaries.

International Gallery, 17 West Eighth Street—Paintings by Solman, Sholl, Neal and Spivak.

The Jumble Shop, 28 West 8th Street—Selected pictures by various artists, to March 24.

Marie Harriman Gallery, 41 East 57th Street—Paintings never shown hitherto in America by six foremost modern French masters.

Kennedy Galleries, 785 Fifth Avenue—Prints by old and modern masters.

Keppel Galleries, 18 East 57th Street—Prints by old masters and contemporaries.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Prints by contemporary artists and old masters.

Kleinberger Galleries, 12 East 57th St.—Paintings by old masters.

Knoedler Galleries, 14 East 57th Street—Engravings by Shongauer and Durer, to March 18; twenty drawings by Paul Frankl, March 13-27.

Kraushar Galleries, 680 Fifth Avenue—Paintings by contemporary Americans, to April 1.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Drawings by Pavel Tchelitchev and photographs by Kurt Baasch, to March 18.

Lillenfeld Galleries, Inc., 21 East 57th St.—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Special exhibition of a group of ecclesiastical handwrought silver made by Arthur J. Stone, to March 18.

Macbeth Gallery, 16 East 57th Street—Selected paintings by Robert Henri, to March 20.

Macbeth Gallery Extension, 19 East 57th Street—Paintings by sixteen of the best younger American artists, and caricatures by Aline Fruehau, to March 20.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—Pastels, watercolors and drawings by contemporary French artists, through March.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Special exhibition of the Assyrian sculptures and new Etruscan Gallery. Friedsam bequest. Recent Egyptian accessions (3rd and 5th Egyptian rooms), European fans; print accessions of 1931-32.

Midtown Galleries, 559 Fifth Ave.—Paintings by Paul R. Meltsner, to March 22.

Milch Galleries, 108 West 57th Street—XIXth and XXth century American water colors, to March 25.

Montross Gallery, 785 Fifth Avenue—Recent paintings by Phillip Evergood, March 13-25.

Morton Galleries, 127 East 57th Street—Paintings by members of the Bronx Artists' Guild, to March 20.

Museum of the City of New York, Fifth Avenue at 104th St.—Documents, manuscripts and silver from the museum collections, to April 10. Open holidays 10 a. m. to 6 p. m.; Sundays 1 p. m. to 6 p. m.; other days 10 a. m. to 5 p. m., except Tuesdays when museum is closed. Admission free except Monday, when fee of 25¢ is charged.

Museum of French Art, 60th Street—Paintings, water colors, wash drawings and pencil drawings by Forain, to April 1.

Museum of Modern Art, 11 West 53rd St.—Retrospective show of paintings, sculpture and drawings by Maurice Sterne, until March 25; color reproductions of the Mexican murals by Diego Rivera, shown in a modern architectural setting; lithographs and posters by Toulouse-Lautrec; Fruit and Flower Paintings by modern artists, from March 15.

National Arts Club, Gramercy Park—Studies for mural paintings and sculptural decorations.

J. B. Neumann, 40 East 49th Street—Works by modern American and foreign artists.

New School for Social Research, 66 W. 12th St.—Exhibition of art for the garden by

well known sculptors and one man shows of work by Anton Refrigier and Enzo Baccante.

Newark Museum, Newark, N. J.—Show of Modern American Paintings lent by the American Federation of Arts; aviation and its place in art. Special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum).

New York Historical Society, 170 Central Park West (76th Street)—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia, after 1807.

New York School of Applied Design for Women, 160 Lexington Ave.—Drawings and watercolors by J. Scott Williams, March 14-April 8.

Newhouse Galleries, 578 Madison Avenue—Paintings by William Merritt Chase, to March 25.

Frank Partridge, Inc., 6 West 56th Street—Special exhibition of old English needlework from the XVIIth and XVIIIth centuries held for the benefit of St. Luke's Hospital.

Georgette Passadot Gallery, 30 East 60th Street—Paintings by Philippe Le Molt, to March 31.

New York Public Library, 476 Fifth Ave.—Centenary exhibition of Manet prints, to March 31.

Raymond & Raymond, 40 East 49th St.—The work of living painters in facsimile reproduction.

Rehn Galleries, 683 Fifth Avenue—Paintings by contemporary American artists.

Reinhart Galleries, 730 Fifth Avenue—Paintings by old and modern masters.

Rosenbach Co., 15 East 51st St.—Important collection of manuscripts, books, prints, silver racing cups and objects of vertu, connected with sports.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Water colors and etchings of game birds by Roland Clark.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—New portraits by Harrington Mann, to March 29.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Marie Sterners, 9 East 57th Street—Paintings and watercolors by French and American artists.

Ton-Ying & Company, 5 East 57th Street—Ten centuries of Chinese ceramic art.

Valentine Gallery of Modern Art, 69 East 57th Street—Seven outstanding paintings by Picasso.

Vernay Galleries, 19 East 54th Street—XVIIth century English furniture, porcelain, silver and panelled rooms.

Wannamaker Gallery, au Quatrième, Astor Place—Oil paintings by Erna L. Lange. American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wannamaker Gallery, au Quatrième, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Special exhibition of Indian Art.

Weyhe Gallery, 794 Lexington Avenue—One-man show of sculpture by Marion Walton, to March 18; exhibition of fifty modern prints constituting the most distinguished work in this field during 1932.

Whitney Museum of American Art, 10 West 8th Street—Paintings and prints by Chicago Artists, to March 29.

Wildenstein Galleries, 19 East 64th Street—Opening exhibition in the new building.

Yamanaka Galleries, 650 Fifth Avenue—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.

Howard Young Galleries, 677 Fifth Avenue—"Entering the XXth Century," under the auspices of the College Art Association.

Zborowski Gallery, 480 Park Avenue (at 57th Street)—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

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Messrs. E. and A. Silberman have recently moved to handsome new galleries at 32-34 East 57th Street, next door to the American-Anderson Galleries. The main exhibition room, flooded with sunlight, will appeal especially to the growing number of art lovers who no longer feel that old masters should be shown in a dim, religious setting. Two sides of this unusually attractive gallery are entirely given over to windows, while the choice of plain gray walls further adds to effective presentation of the many fine works in the Silberman collection. A number of other rooms, one of them including additional daylight exhibition space, add both to the facilities and the charm of these fine new quarters.

The two-weeks' showing of work by Albert Gold, which was the opening event at the new galleries, presented to New Yorkers a young artist of great promise. Critics and public were alike greatly interested in these incisive, yet delicate, watercolors and drawings, sponsored by L. Earle Rowe, Director of the Rhode Island Museum. The Silberman Galleries are to be congratulated both on their attractive new premises and for their enterprise in bringing fresh talent to the attention of art lovers in this city.

**FOREIGN
AUCTION CALENDAR**

**BERLIN
Graupe-Ball**

March 14—The Goldschmidt-Rothschild collection.

**DUSSELDORF
Gal. Julius Stern.**

March 18—Old and modern paintings.

**PARIS
Galerie Charpentier**

March 22, 23—The collection of Mme. Nederlin.

**ZURICH
G. & L. Bollag**

March 23—The collection of Bertha Well of Paris.

**NEW YORK
AUCTION CALENDAR**

**American Art Galleries
30 East 57th Street**

March 15—Press Books and first editions. With Musical Manuscripts by Ethelbert Nevin. Now on exhibition.

March 16, 17, 18—English and French XVIIIth century furniture, tapestries, rugs, porcelains, silver and objects of art from various collections. Now on exhibition.

**National Art Galleries
Rose Room, Hotel Plaza**

March 17—Fine etchings, engravings and drawings from the collection of Charles Eliot Norton, to be sold by order of his daughter, with additions from other sources. Now on exhibition.

March 17, 18—Collection of English and American XVIIIth century furniture, the property of Mrs. M. M. Levy of East Liberty, Pa., with additions from other sources. Now on exhibition.

**Rains Auction Rooms, Inc.
3 East 53rd Street**

March 18—The E. J. Spicer collection of Flemish, French and Italian XVIIth century paintings, and XVIIth and XVIIIth century Flemish and Brussels tapestry panels from the collection of the J. G. Vallant Company of Baltimore. Exhibition, March 12.



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This fine example, stamped on the back with the name of its maker, is included in the dispersal of art from the Mayfair House of New York City and from the estate of the late Edith Cornell Smith, to be held at the American-Anderson Galleries on March 16, 17 and 18.

**Plaza Will Hold
Three Sales on
March 13, 16, 18**

On Thursday evening, March 16th, the Plaza Art Auction Galleries, Inc., 9 East 59th St., will offer a collection of fine etchings, being Part II of the collection of Mrs. Cecil Harrison, of Poughkeepsie, N. Y., with additions from other sources. The dispersal will commence at 8 P. M. and the prints will be placed on exhibition beginning Saturday, March 11.

The collection which embraces all the important XIXth century etchers includes the following interesting subjects: Cameron's "Tepidarium Thermae of Caracallo," "La Maison Noire," "Bruges," "The Workshop," and others; Benson's "Migrating Geese," "Lone Yellowleg," and "The Passing Flock"; Brockhurst's "Le Casaquin de Laine," and "Chiquita"; Briscoe's "Make Fast," "Mizzen Topmast Crosstrees" and "In The Tropics"; McBey's "The Lion Brewery," "Antwerp," "Molo," origin will be placed on view. This collection will be sold by order of W. T. Chih on Saturday, March 18th, at 2 o'clock in the afternoon.

**Plaza Art Galleries
9 East 59th Street**

March 19—Complete contents of 221 Summit Ave., Mt. Vernon, N. Y., to be sold on the premises by order of Mrs. William Mac Knight. Exhibition, Saturday, March 11, from 9 A. M. to 9 P. M., Sunday, March 12, from 2 P. M. to 6 P. M.

March 16—Part II of the etching collection of Mrs. Cecil Harrison, of Poughkeepsie, N. Y., with additions from other sources. Now on exhibition.

March 18—Chinese objects of art, to be sold by order of W. T. Chih. Now on exhibition.

The Galleries also offer for their Westchester County patrons, the complete contents of 221 Summit Ave., Mt. Vernon, N. Y., to be sold by order of Mrs. William Mac Knight. Included in this dispersal are numerous Oriental rugs, silverware, linens, a library in fine bindings, an XVIIth century dining room suite, an Aubusson salon set, tapestries, etc. The exhibition will be on Saturday, March 11th, from 9 A. M. to 9 P. M. and Sunday, March 12th, from 2 P. M. to 6 P. M. The sale will be held on Monday, March 13th, at 1 P. M.

Auctions will be conducted by Messrs. O'Reilly.

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